FOR MONSTERS ONLY

only 60c

A SEPTEMBER

THE OFFICIAL MAGAZINE FOR ALL MONSTERS!

IN THIS ISSUE:

IS HE MAN OR BEAST? OR THE MISSING LINK BETWEEN THE TWO?

TROG!!

HOUSE OF DARK SHADOWS

A STORY OF

BLOOD RELATIONS

TASTE THE BLOOD OF DRACULA!

STARRING CHRISTOPHER LEE

PLUS BONUS FEATURE:

BLOOD THIRST!

A STORY THAT WILL MAKE YOUR MOUTH RUN DRY!

FOR MONSTERS ONLY

Volume 1 Number 9 SEPT. 1971

CONTENTS

Post Mortem Office 4
Trog 6
Quick Quiz 14
The Howls Are Here 16
Whatever Happened To? 17
The House Of Dark Shadows . . . Movie 18
Exhibit Six—Monster Comics 25
Let's Meet The Ladies 32
Monster Laughs 34
More Fiendish Delights 35
Taste The Blood Of Dracula . . . Movie 36
Killer Dillers 43
Big Things Do Their Thing 44
JOHN CARRADINE: MASTER VILLAIN 46
Grab Bag
Horror! Action! Adventure!
Horror House Terror Things
Scary Masks

ROBERT C. SPROUL, Publisher
LORRAINE ZUCKERMAN, Editor
ALEXANDER SOMA, Art Director
JOE KIERNAN AND BILL ZUCKERMAN, Writers

FOR MONSTERS ONLY Magazine is published quarterly and copyright 1971 by Major Magazines, Inc., 235 Park Avenue South, New York, N.Y. 10011. The publisher can accept no responsibility for unsolicited letters, manuscripts or artwork, although every effort will be made to return such matter when self-addressed, stamped envelope is included.

PRINTED IN THE UNITED STATES.

POST MORTEM OFFICE

Dear For Monsters Only:

Your last issue was terrifyingly great. In fact, it killed me! I hope I can come back (even if only as a ghost) to read your next issue. Please say "howlo" to all my friends in Transylvania, would you?

Kevin M. Hennessy
Southampton, Pa.

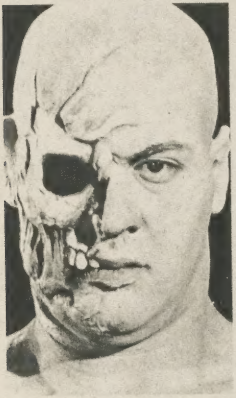
The whole Trans gang says "howlo" to you—except, of course, the Phantom of the Opera. He had to show off and sing his "howlo"!

Dear Sirs:

Would you please give me the address of the Wolfman? I'd like to drop him a letter. Is he still up to his old killer tricks?

Jerry Cougan
Washington, D. C.

His address is 944-37 Eeeeek Avenue, Tomb No. 4-B, Transylvania 638-798. Yes, he's still on a killing streak but only on Sundays. The rest of the week he's busy running his barber shop!



Dear Sirs:

I am enclosing a snapshot of our children dressed for Halloween. I thought it would fit in nicely with some of your other monster pictures.

Mrs. Francis J. Cote
West Hampton, Mass.

We like the picture a great deal. Our assistant editor especially liked it because it looks exactly like his kids. Only they don't wear masks!

Dear Night Crawlers:

I'd like to tell you that, in my opinion, FOR MONSTERS ONLY is the scariest but the most interesting magazine I've ever read. If you want to know about me, I live in Metairie, La. where my father owns a pool hall. We live in the back (that's where I read your magazine).

Marcia Caccioppi
Metairie, La.

It's funny you should mention it—we once lived in a pool room but we had to move. We kept falling off the pool table at night!

Dear Goofy Ghouls:

What's the weather like in Transylvania? Are they having winter or summer now?

Benny Stewart
Little Rock, Ark.

This happen to be their winter season. In fact, it's so cold there now that the mummys have to wear their insulated bandages!

Dear Monsters:

Now I know what I want to be when I grow up, thanks to your magazine. I want to be a monster. My brother and I already have the long teeth you need for sucking blood and other such useful things. We like to practice witchcraft, voodoo, and black magic. We'd love to visit Transylvania, but where in the world is it ?

Sandra and Sam Clevenger
Lancaster, Ohio

That's just the trouble—it's not in the world! It's slightly west of the world, bounded on the north by Dracula, on the South by Frankenstein and on the east by Barnabas Collins!

Dear Vampire Lovers:

My question is this: Can a ghoul retire on $5.10 per month in Transylvania like you said in your 7th issue of FOR MONTERS ONLY? If this is true, I'm flying in on the next bat!

Milton Wallace
Seattle, Wash.

Up until a few months ago, you could. But not any more! The cost of living has gone up in Transylvania same as anyplace else! Brooms have gone up, tombs, and pints of blood. Yes, blood has hit a new high! Today you'll need about $6.14 a month to live on!

Dear Terrifying People:

I've read about monster magazines but if you want to know the ghoulish truth, yours tops them all! Please, keep them coming and I'll keep buying! If it's not too much trauma, will you please do a story on Dr. Jekyll and Mr. Hyde? I've seen the movie five times and my mother won't let me see it any more!

Timmy Rogerburg
Lingly, Calif.

I can't think of anything we'd rather do here at FOR MONSTERS ONLY. There's only one catch—Jekyll says "Yes" but Hyde says "No!"

Dear Sundown Screamers:

My question is this: Do you think a 10-year-old boy who likes to draw cartoons of monsters can find happiness in today's wacky world? Enclosed you will find a sample of my art work. Please print it. Who knows, you may just help me to become famous!

George Lenroot
Kansas City, Neb.

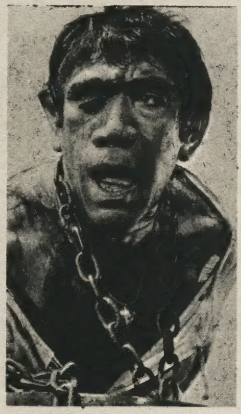
We showed your drawing to our leading art critic, Vincent Van Gore. In his bloody opinion, you definitely have talent! His advice is—stay with it for at least 2-300 years. With your talent, that's how long it will take to become famous!

Dear Things That Go Boo

In The Night:

I was a normal guy until you and your magazine came into my life! Now Im one of the undead. I really enjoy putting the *bite* on people though I must say, it's driving my parents to the grave! Hey, did you know that *live* spelled backwards is *evil?* Just thought I'd mention it. Anyway, I think FOR MONSTERS ONLY is a howling good magazine. Your stories are up to date and great! Your photos and jokes are shall we say OUT OF THIS WORLD! Your cover says "Buy me, buy me, buy me!" Enclosed is a photo of myself and my ghoul fiend. I'm the one with wavy eyebrows and fangs!

Bill Pugmire, Jr.
Seattle, Wash.



Dear Fiends:

I've been a fan of FOR MONSTERS ONLY ever since the first issue fell into my sharp, bloody claws. It has more interesting stories, laughs and scary pictures than any of your competitor's mags. How about publishing a photo of your office, you know, the tomb where it all takes place. I'm sure all your readers would be as interested as I am in seeing it. Thanks again for a great magazine.

Bill D'Elia
Basking Ridge, N. J.

In answer to your request, we hired a photographer last week to shoot the office. But, to our dismay, the creature who was lurking under the chief's desk ate the photographer! As soon as we can find another photographer, we'll be glad to accommodate you!

Dear Vampire VIPs:

I love your magazine. In fact, I love all things that have to do with monsters. I even started a neighborhood club which we call the CREATURE CLUB. If you at FMO would like to join, I'd be happy to send you an application for membership.

Tony Bishop
Glasgow, Ky.

Please do send us an invitation; we would love to join. Oh, by the way, I hope you hold meetings at night. That's the only time we come out!

TO ALL
MONSTER LOVERS

If you feel like dropping us a line, we'll not only read your letter but we'll even print it! Our address is:

FOR MONSTERS ONLY
108 S. Franklin Ave.
Valley Stream, New York 11580

A hairy monster with beady red eyes, matted hair and an evil, ape-like face—TROG.

TROG!

Starring Joan Crawford

Is he man or beast?
Or the missing link between the two

In a deep, dark, shadow-filled and uncharted cave, three daring university students pursue their interesting but dangerous hobby—spelunking, discovering old caves. While the group's leader, Malcolm Travers (David Griffin), warns of the possible dangers this undiscovered cavern could hold, Cliff (John Hamill) says,

"We're the first to find a new channel; it's got a good chance of making history and we could be a part of it."

"I'll admit I'm curious," answers Malcolm, "but I'm not joining in. Only a blind fool would go down there. Only one of the three was ever to feel the impact of the accuracy and horror of Cliff's predictions and Mal's warnings.

Ignoring Malcolm's concern for their safety, Cliff and Bill (George Case) set out to explore an icy underground stream.

"Go ahead," Mal warns, "it's your funeral!"

They soon learn that it leads to an adjoining cave. Before long the two boys are separately exploring this newly-found cave. Suddenly, without warning, a hairy, ape-like creature (Joe Cornelious) leaps from his shadowy hiding place and, amid the blood-drenched cries of Bill in the dim cavern light, he proceeds to snuff out the life of the brave college student.

Cliff, having witnessed the violent slaughter of his friend, lapses into shock. Meanwhile Malcolm, who has heard Bill's death screams, races to the scene only to find the blood spattered and mangled Bill and the frightened Cliff screaming, "He's dead! He's dead!!!"

A SEARCH FOR HELP

Searching for immediate help for his pal, Malcolm brings Cliff to the Brockton Research Centre, a privately owned clinic run by Dr. Brockton (Joan Crawford), a prominent anthropologist. Upon arrival, Cliff is sedated while Malcolm is comforted. Soon thereafter, Police Inspector Greenham (Bernard Kay), having heard of the murder, comes to discuss the case with Dr. Brockton. Although she is willing and anxious to get to the bottom of the case, Dr. Brockton is of very little help and she suggests, "Why don't you talk to his friend?"

"Very well," replies the inspector.

However, it is soon apparent that Malcolm, also, is not able to satisfy the inspector. When asked if he had actually seen his friend killed, Malcolm answers, "No sir, but I heard his screams. Then I heard Cliff scream—blood-curdling screams!"

The inspector next asks why the police were not notified and Mal answers that he felt that the research centre afforded the best opportunity to save his friend's life.

During this interview Dr. Brockton has snuck off to the recently sedated Cliff's room in search of information herself. "Cliff, try to describe it; you're the only one who saw it and survived. Did

Trog is prepared for operation that will allow him to speak.

it walk upright? Did it crawl? Did it make sounds?"

Cliff, however, still in shock, is unable to furnish much information. His answers are as frightening as the questions. "It was monstrous . . . like nothing I've ever seen before!" And when the doctor presses the delirious boy, he cries, "Leave me alone . . . leave me alone!!"

MEET THE HAIRY CREATURE

After the inspector leaves, Dr. Brockton implores Malcolm, in the interest of science, to go to the cave and find this horrible monster before the police get there and destroy him forever. "This could be the chance of a lifetime," she predicts.

Convinced, Mal leads her with camera, flashbulbs, and flashlights to the cave. As they search the cavern depths, the anthropologist snaps a picture and the light from the flash cube reveals a hairy creature with beady red eyes, matted hair and an evil, ape-like face. He is clothed in the ragged animal skins of ancient cavemen.

Although the photos taken present evidence that a creature really exists, the police inspector is not impressed. He thinks it's a college prank. Skeptically he appeals to Malcolm. "Admit it; this is a stunt."

"No sir," replies Mal, "it was real; I was there."

Dr. Brockton reinforces Mal's story and referring to the photograph she tells the inspector, "It's a perfect example of a TROG—a troglodyte which is half man, half ape. Trog-primitive cave dweller. Down in that cave is the greatest scientific find of modern civilization!"

TROG HATES PUBLICITY

The camera shifts to the cave where the scene is dominated by reporters, policemen and TV cameramen. The wires and equipment are hanging from every available branch like the Hanging Gardens of Babylon. As the television announcer describes the cave to the viewing audience, frog-

men are sent in to explore the cave and the icy stream within which leads to the Trog's private apartment.

Meanwhile, Sam Murdock (Michael Gough), a local businessman, afraid that the publicity will hurt business, attempts to end what he terms a "Roman Holiday." "These shananagans," he claims, "make a fool of all our citizens!"

"Until a law's been broken," counters the police inspector, "there's nothing I can do."

After interviewing everyone of interest outside the cave, the announcer switches over to a reporter who has stationed himself inside the cave. He seems to have very little to report when suddenly, from within a hidden cranny, Trog comes sloshing through the stream into the cave in which the second reporter is stationed and flings the mangled and bleeding body of a frogman toward the people in the cave. Panic sweeps swiftly through the cave.

"Oh my God! Let's get out of here!"

Trog, not about to leave any of the annoying TV equipment around to bother him, ignores the fleeing men and proceeds with brute strength to dismember every remaining piece of machinery. After completing his task, he emerges from the cave, apparently in search of the strange human intruders.

"Oh my God! He's coming out!"

Panic pervades the area as Trog continues to rampage. One brave cameraman who is following the creature's every movement from the daring distance of about two feet is rewarded for his courage with a murderous backhand followed by a dizzying airplane spin. He is thrown fifteen feet to his death. It is beginning to appear that when angered, Trog releases his anxieties in the form of brutal and bloody killings.

The inspector and Sam Murdock urge the use of heavy weapons to subdue the apelike killer, but Dr. Brockton, who has been the only one to remain calm throughout the episode, reacts quickly and loads a hypo gun specially brought along for this purpose with darts to put the troglodyte to sleep. As he is hit with the dart, the incensed monster staggers menacingly toward the source of his discomfort. Another dart. Then another. Just as he is about to reach the woman doctor, the darts begin to take effect and the mighty monster is felled.

"I don't know how long this tranquilizer will keep him harmless," says the doctor. "We must get him back to my lab before the effects wear off."

TROG IS THE MISSING LINK

Back at the research centre Dr. Brockton, her daughter Ann with the help of and Malcolm lock Trog in an iron cage. With Trog awake they decide it is time to feed him and quiet him down before the invited reporters show up. When Ann asks why the reporters are going to be allowed in, her mother explains,

"People have a right to know what's going on.

A doll brings out the human side of the troglodyte.

Instead of killing the child, Trog caresses her.

Also we need the public on our side to give us a fighting chance to study and classify Trog."

The doctor then throws Trog what may easily be his favorite meal—live lizards and live fish. When Ann looks at the food with revulsion and exclaims, "Raw?!?", her mother replies tolerantly,

"You don't think they had stoves a million years ago, do you!"

As he is fed, Trog grunts appreciatively. His sounds are very childlike as is his enormous appetite. As Ann attempts to feed the creature, she inches perilously close.

"Aren't you getting too close?" warns Malcolm.

"It isn't frightening me a bit," answers Ann.

Trog butchers the butcher

"That's right Ann, darling," says her mother. "Never show fear, only trust."

Presently, the reporters show up wanting to see the monster. Dr. Brockton allows them on the condition that they do nothing to startle or frighten Trog.

"Then you admit," queries one reporter, "he's dangerous?"

"Nonsense," retorts the doctor, "I'm allowing my own daughter to feed him. We believe," she continues to explain to the reporters,"'that Trog could be the connection between creatures of early civilization and man as we know him today. The troglodyte has somehow survived as a living reminder of what happened after our ancesters, the apes, left the forest. After a few more eons the creature developed a brain. Physically and mentally he became the early shape of man. It's my firm belief that Trog is the MISSING LINK!"

Sam Murdock, who is among the reporters, is still not impressed with Trog's scientific importance. "Insane nonsense!" he explodes. Since he is convinced the creature will hurt business, he is determined to have it destroyed. "This is a monster! It must be destroyed!"

CREATURE A MILLION YEARS OLD

When the other reporters ask the anthropologist how Trog might have survived the eons and ages, she replies, "I can only give you my hypothesis. Conceivably, Trog was frozen solid during the long, long glacial ages. When the streams and currents brought more and more warmth to the cave, his body thawed out." She further explains that although Trog was born millions of years ago, he has just had a rebirth!

Throughout the interview Trog has been docile, his violent anger is revived momentarily as one of the reporters snaps a flash bulb at Trog. As they leave, Sam Murdock continues his obnoxious grievances.

CAN THE MONSTER BE HUMANIZED

The education of Trog continues. He is confronted by the trusting doctor, her daughter and Malcolm with a toy robot which he sees as a threat and treats it as such—he destroys it. But a strangely human side of Trog is revealed when he is given a wind-up doll which walks. Trog gently handles the toy and quickly learns how to wind it up and make it work.

"Remember, he is just like a backward child," says the doctor. Surely we can teach him by example."

The monster's human qualities are further exemplified when he reacts to soft music with a gentle swaying of the head and body.

"Music soothes the savage breast," explains Dr. Brockton. But evidently not all music, for as a louder, more modern kind of music is put on the phonograph, Trog reacts violently and angrily,

straining to break out of his cage. He is relaxed, however, by a quick switch of the music.

By showing Trog colors and watching his reaction, they find a result similar to that with the music. While soft green colors seem to soothe him, bright red colors send him off into a rage only to be recalmed by the admonishment of the domineering doctor. The staff at the research centre apparently learns from their experiments and begins to wear soft green coats in the presence of Trog.

There is another person who seems to want Trog destroyed. This is Dr. Selbourne (Jack May), a colleague of Dr. Brockton, who feels that the time the clinic is spending on Trog could be spent on far more valuable things. His real reason, however, is that he resents being dominated by Dr. Brockton, a woman.

"I wouldn't think that you would fancy knuckling under to a woman," says Sam Murdock to Dr. Selbourne in a local bar.

"You're absolutely right, Mr. Murdock," agrees the doctor. "What we need is a man at the head of it; someone levelheaded, with both feet on the ground." As they leave the bar they agree to support each other's cause at the up coming court of inquiry.

Meanwhile the training of Trog has taken a bad turn. While learning to play catch with a ball on the lawn, Trog's game is interrupted by a neighbor's dog who picks up the ball. Trog, acting in a relatively selfish vein, brutally grabs the dog and the ball and sets about to teach the poor shepherd a lesson. Whether or not the lesson is effective is not to be known for, although Dr. Brockton belatedly sends for the hypo gun, within seconds the dog is dead, his body crushed at the hands of Trog. Humanization, it appears, may become a more tedious process than it had at first seemed.

THE MONSTER MUST BE KILLED

Shortly thereafter, the court of inquiry, headed by a magistrate (Thorley Walters), meets to try to determine what can be done about Trog. The Magistrate explains, "This court concerns the survival of a certain brutish creature now lodged in the research centre."

The police inspector who is in attendance, pleads his case by quoting a law: "Under statutory regulations, any non-domestic, untamed animal of a predatory nature which has caused or is liable to cause injury or damage, must be destroyed." He continues his attacks on Trog by calling it a killer animal which has, in fact, recently killed a neighbor's dog. "This creature has killed, terrorized our town, so that the people are afraid to leave their homes. Why is it allowed to live?!?"

Dr. Brockton answers the grotesque charges. "This so-called creature, the troglodyte, must be allowed to live in the interest of science. We dare not destroy it now."

The proceedings are continually interrupted by frequent outbreaks from Mr. Murdock, who cannot seem to keep his opinions to himself. Although he is repeatedly warned, he is finally allowed to have his say.

Dr. Brockton, meanwhile, continues her testimony. "Trog can help us piece together the history of human behavior. However great the risk, we must try to unlock his mind."

As the inquiry proceeds, Sam Murdock persists with his rudeness by calling on Dr. Selbourne to reinforce his objections to Trog. Upon completion of his testimony, his boss, Dr. Brockton, decides to take the opportunity to relieve him of his position at the research centre.

"It is no longer necessary to show up for work," she says curtly.

The bloody murder of a frogman.

Trog impales the butcher !

After hearing everyone's testimony, the magistrate decides he would like to reserve judgment pending further evidence, but if the creature should escape it would have to be put to death.

Meanwhile, Dr. Brockton has invited great scientists from all over the world to come and observe Trog. Among these scientists is Dr. Warren (Robert Hutton), an American surgeon who performs a series of operations on Trog to allow his heartbeat to be monitored and to install in the creature's throat apparatus that will allow him to talk.

The operations are an unqualified success and Trog is able, though not without a struggle, to form his first words—*Ann*. His heartbeat is then measured under various conditions to see how he reacts to certain prehistoric skeletons. His pulse begins to race as he remembers his life before the freeze —fighting dinosaurs and frightening and destructive earthquakes.

Dr. Brockton feels she is educating Trog and all concerned are satisfied with his progress.

HIS BLOODY RAMPAGE

Late the same night, Sam Murdock, displeased over the whole situation, remembers that the magistrate said if Trog gets free he must be destroyed. Sam decides to break into the clinic and free Trog. He overpowers a guard and sneaks into the room in which Trog sleeps. Before releasing the monster Murdock wrecks the lab with a chair, knocking over test tubes, beakers and other lab equipment. Then he frees Trog, who presently meets the miserable Murdock at his car and performs his bloodiest murder yet. He leaves Murdock maimed, leaning on the horn of his car—DEAD! As Mr. Brockton and her staff rush to the scene, the confused Trog takes to the woods. Once again the doctor orders her hypo gun, but to no avail. Trog is already gone.

The troglodyte, still frightened, sleeps fitfully in the forest and wakes to a brief breakfast of tree leaves. Too brief for him. He heads with his hunger

for the village where the shops are just opening up for the day. As he ravenously trapses through town, he stops at a fruit stand for a real breakfast.

The owner, seeing his merchandise being robbed, but unable to see the face of the thief, runs out to prevent the theft. Trog, however, is in absolutely no mood to be prevented and he quickly disposes of his irritation by killing the owner brutally. He spins him like an airplane and flings him, head first, through his own shop window!

The neighboring butcher who has witnessed the monster's brutality, charges the monster with a meat cleaver and is able to get one good bloody chop at Trogs' arm before the apeman picks up the unsuspecting butcher, carries him to the back of his own store, and skewers his already pummeled and bleeding body on a meat hook! The poor butcher has obviously butchered his last porterhouse because the meathook which entered his back is seen protruding from his chest while the blood from his wound soaks the sawdust-covered floor!

HIS LAST ACT

The troglodyte, after his brash murders, has alerted the townspeople and the inspector to his whereabouts. They think he is probably heading toward a playground filled with children. As he approaches the playground, everyone flees from the oncoming monster except one little girl who is trapped atop a sliding pond. As she slides down the slide, she is snatched away by Trog. The people present burst into panic lead by the mother of the unfortunate girl.

Trog, perhaps remembering the little wind up doll, is gentle with the girl and takes her to his cave.

It is now obvious that the strength of the police and the army are necessary to destroy this menace and recapture the stolen girl. Realizing that he is likely to go back to his old cave, everyone shows up in force—the police inspector, the army, the crying mother of the little girl and Dr. Brockton.

The doctor insist they let her reason with the monster. She's sure she can convince it to give her the girl. Everyone ignores her, telling her that she has already had her chance and she has blown it. She enters the cave against army orders!

Meanwhile, the army has decided that in order to gain entrance to Trog's cave, the narrow opening between the outer and inner caves must be widened with dynamite. Dr. Brockton's purpose, on the other hand, is to rescue the girl and the monster before anyone can get hurt. She is only partially successful. When she finds Trog, she pleads and reasons with him. The primitive apeman, once again showing his human side, yields to her, trusting her, loving her. He gives her the child whom she quickly returns to the mother. Trog's fate, however, is not so pleasant, for no sooner is the child and the woman doctor safely out of the cave than the dynamite is exploded and the opening to the cave enlarged. The confused creature attempts to protect his lair and scare away his attackers, but against such great numbers and weapons he is doomed to failure. Standing on a ledge within the cave, Trog is met by volley after volley of gunfire. In an effort to defend himself he tears a stalactite from the roof of the cave and as he plunges to death riddled with bullets, he buries the stalactite into his chest, making his last grotesque murder his own.

THE END

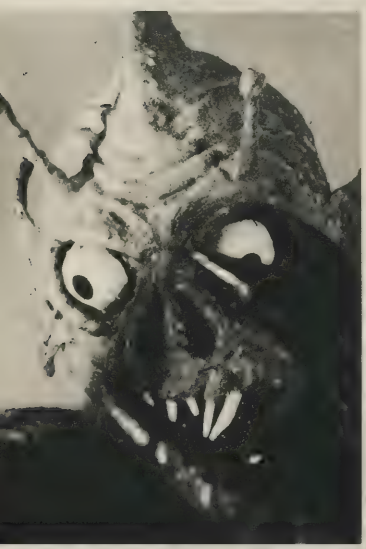
The hunted Trog dies.

QUICK QUIZ

Come on you ghouls, put on your thinking shrouds — it's terror test time... pick up a pencil, pen or anything sharp and start right now. It's a scream!!

HOW TO SCORE

5 Right—You graduate at the top of your creepy class.
4 Right—Not too bad! Come up now and get that old vulture skin to hang on your wall.
3 Right—YCCK!! You still pass but only by your hairy nose.
2 Right—Jumping bat wings! You're not with it, weirdo.
1 Right—Dumb-dumb! Hang your pointed head in shame.



Shown above is the famous Transylvanian band leader, Lawrence Zelk. He is conducting his orchestra in one of the following movies:

A. The Curse of the Mummy's Pup Tent.
B. Charlie Chan Gets A Parking Ticket.
C. Frankenstein Meets The Space Monster.
D. I Was A Teenage Bulb Snatcher.

Here's Milton Mess waiting for his son to toss him the ball. He was quarterback in the fun flicker:

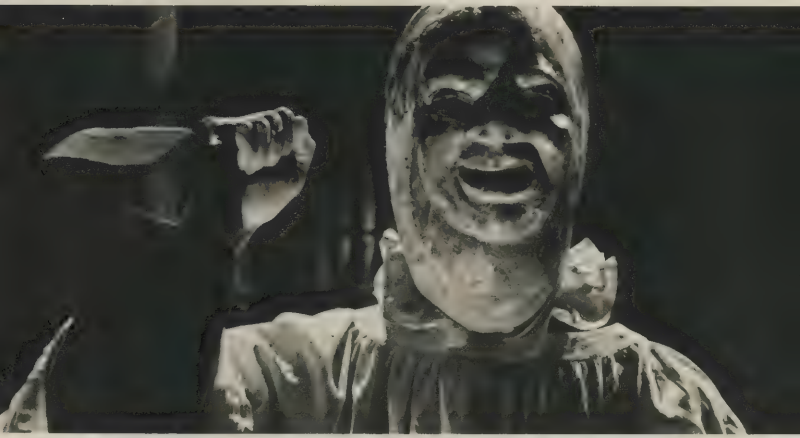
A. The Creature From Woodstock, N.Y.
B. The Horrible 20 Foot Tall Midget.
C. Dracula Wears Supphose Teeth.
D. The Robot VS The Aztec Mummy.

"Harry, Harry, come here and see what I found in my washing machine!" Starlet Sue Zap screamed this famous line in the motion picture:

A. Horror of Party Beach.
B. The Subject Was Noses.
C. Chicken Little Attacks Col. Saunders.
D. M.A.S.H. P.O.T.A.T.O.E.S.

Playing that swell new game "Ring Around The Monster" was this nut couple. It took place in:

A. The Wolfman's Boo-Boo.
B. Abbott & Costello Meet Dr. Jekyll and Mr. Hyde.
C. Godzilla Lets It All Hang Out.
D. The Invisible Man Gets Lost.



"Hey, Mom, can I cut my birthday cake now?" was asked in the chiller-thriller-diller:

A. The Hunchback of Notre Dame Flunks Out.
B. Paranoiac.
C. King Kong Is A Ding Dong.
D. The Fiend Without A Credit Card.

ANSWERS

A. Frankenstein Meets the Space Monster.
B. The Robot Vs. The Aztec Mummy.
C. Horror of Party Beach.
D. Abbott & Costello Meet Dr. Jekyll and Mr. Hyde.
E. Paranoiac.

THE HOWLS ARE HERE!

"... 98, 99, 100. Here I come, ready or not!"

"No fair! You counted too fast!"

"Watch the dress, Irv! It's not paid for!"

"I think I'll have breakfast in bed, dear. Please fix me a tray of anything that moves!"

"Wait 'til I get my hands on those kids who buried me in this beach sand back in 1893!"

ELVIS "THE TEETH" PRETZEL was Transylvania's top rock and roll singer from 1756 to 1960. His biggest hit record was "HOW MUCH IS THAT CREATURE IN THE WINDOW." It sold over 3 million platters . . . Today, Elvis is retired and lives in Mummy Beach, Florida. This photo shows him doing his world-famous impersonation of Liberace!

Who let Barnabas Collins out of his coffin?
What were the mysterious marks on Carolyn's neck?
What did David Collins see in the swimming pool?
Will Dr. Julia Hoffman cure Barnabas?
Will Barnabas marry Maggie?
Will Carolyn the vampire or Carolyn the mortal win Barnabas?
Will Jeff rescue Maggie?
Why did Willie become Barnabas' slave?
Will Todd survive Carolyn's attack?
Who locked Maggie in the abandoned attic?
Who was the evil old man with blood on his mouth?
What will Jeff do with the crossbow?
What will Willie do with the arrow?

Police stop vampire Carolyn by flashing silver crosses.

Starring Jonathan Frid as Barnabas

For answers to these questions r

HOUSE OF DARK SHADOWS

A story of blood relations!

It's dark and silent at Maggie, the beautiful governess at Collinwood, searches the castle for David, young son of Roger Collins who is master of Collinwood.

"David, David," she calls as her voice echoes through the eerie corridors of the castle. She is carrying a flashlight. Suddenly she hears a door squeak and Maggie is frozen with fear. A light flashes in her face and to her relief, she discovers it's only Willie, the handyman.

Maggie and Willie have been friends and, on the basis of this friendship, Willie tells her that he is in possession of the map that will reveal the buried family jewels. He begs her to help him find them. When she refuses, Willie goes on alone to find the treasure by following the old map. It leads him to the family crypt where he finds a chained coffin. With brute strength, he opens the coffin. His eyes grow wide and grotesque with fear! A hand reaches out and grabs Willie by the neck and a bloodcurdling scream echoes through the vault!

Meanwhile, Maggie in her search for David gets mysteriously closed into an abandoned attic room. When she tries to open the door, she finds it locked. She screams for help and is rescued by her fiance, Jeff.

Elizabeth, handsome matriarch of Collinwood, is seen discharging her beautiful young secretary, Daphne, for the day. Dusk is setting in and Daphne is anxious to get home. She is frightened. A young girl from town has been murdered and the police are still looking for the murderer. Elizabeth offers to escort Daphne to her car which is parked at the other end of the grounds but Daphne assures her she'll be all right alone.

As she proceeds to walk down the driveway she hears footsteps. She breaks into a run, yearning for the safety of her car. She breathes a sigh of relief as she makes it to the car. She gets in, locks all the doors and is about to drive off, when a pair of hands grab her around the neck. She screams but there's no one to hear her. The following morn-

ing she is found dead in her car. There are mysterious marks on her neck!!

Carolyn Collins, daughter of Elizabeth, is whooping it up at a neighborhood inn with her fiance, Todd, when she spots Willie. She gives him a friendly "hello" but notices that his behavior is rather odd.

Willie wipes the blood from Carolyn's neck after she's been attacked by vampire!

"I don't know what's happened to Willie. He seems changed somehow," she tells Todd. When she glances over to the table he is occupying, she sees that Willie is not alone. She gets a glimpse of a stranger only from a back view. She can't see the face but notices that the stranger is wearing a huge black ring on his right forefinger.

A STRANGE VISITOR

A dark figure wearing a black cape and carrying a cane crosses the Collinwood grounds. He gently lifts the iron knocker on the big oak door. The maid opens up and he tells her he is Barnabas Collins, a cousin just in from England. The family and employees come out to greet him. They stare at the stranger, then up at the huge painting which hangs in the foyer. It is the portrait of an ancestor who lived 175 years ago!

Elizabeth remarks, "There is an extraordinary likeness! I've never seen anything like it. It's as if the portrait has come to life!"

"We'd no idea we still had relatives in England," says Roger.

"I'm the last, I'm afraid," says Barnabas.

"We knew that the original Barnabas Collins went to England in 1797. I've been trying to find out what he did there but there's been no mention of it in any of the family journals," Roger tells the stranger.

There is more talk of family history and Roger offers Barnabas the Old House where the first Barnabas lived. He explains that the ancestor never occupied the house because of the strange death of his fiance and then his own disappearance. Barnabas accepts the offer. They invite him to spend the night but he begs off. It is arranged that a party will be given in honor of Barnabas.

Barnabas moves into the old house with Willie, the handyman. He seems to have some strange powers over Willie and Willie is obviously frightened of Barnabas. But together they've done a remarkable job of restoring the Old House. It is almost complete when Carolyn comes, the evening before the big party, to visit Barnabas. She found him to be mysteriously interesting at their first meeting and she's dying to find out more about him! There is a romantic moment when it looks as if Carolyn and Barnabas will embrace each other. Instead, he grabs her slender white neck, bites into it with his teeth and sucks her blood! Barnabas is a VAMPIRE!

CAROLYN MEETS HER DOOM!

Carolyn appears at the party almost in a trance. She is wearing a long scarf around her neck to hide the wound. Each time her eyes meet Barnabas' she follows him like a slave. She is under his spell. AND she is in love with him! During the party, however, she loses sight of her master and goes in search of him. In a small study off the ballroom she overhears Barnabas talking to someone. Without being seen, she moves closer to the conversation.

"You know, I was watching you and David earlier this evening. He's so fond of you and so am I."

It's Maggie, the governess. It looks like Barnabas is in love with Maggie! She reminds him of Josette, the girl he wanted to marry almost 200 years

ago! In a jealous rage, Carolyn lashes out at Barnabas. He grabs her, bites her neck again until it seems he'll drain her dry! Then he leaves her in a pool of blood. Willie finds her and warns her to stay away from Barnabas. "He'll kill you if you don't," he warns. He tells her he can't help her any further and sends her back to the party, alone and bleeding. She dies at the door!

BARNABAS FINDS HIS LOST LOVE

Willie goes back to the old house and finds Barnabas talking to a wedding dress. "Josette, you've come back to me," Barnabas is saying. "Exactly as it was the night we were to be married." He turns and sees Willie. "This was her wedding gown, Willie. She never got to wear it."

"What happened Barnabas?"

"When we fell in love, Josette and I, I was as you are, Willie. But when they put this curse upon me, there was only one way I could handle it. I went to her that night and offered her eternal life, love, until she found out what our marriage was to be. She couldn't face that. So she threw herself off the cliff at Widow's Hill. I couldn't stop her. I found her body on the rocks below. And then they found me. My father couldn't bring himself to destroy me so he chained me in that coffin for what he thought would be eternity!

"Willie, I never thought I'd see her again until I met Maggie. Now I know I've been given a second chance because tonight I have found her again. I have found my Josette, and this time it will be that way!"

TALK OF BLOOD AND VAMPIRES

Funeral services are held for Carolyn and she is buried in the family crypt. Afterward, back at Collinwood, the mourners gather. Amongst the mourners is Eliot Stokes, a professor, who dares to tell the family that he believes Carolyn, as well as the other two victims, was murdered by a vampire! Elizabeth and Roger Collins are horrified by the suggestion and refuse to believe Eliot's theory. Dr. Hoffman, a woman of science, decides to investigate the matter further and runs some tests in her laboratory. She discovers an extra cell in Carolyn's blood and the blood of the other two victims. She explains this to Professor Stokes.

"I've discovered a cell in these samples that I've never seen before. They probably entered the bodies of the victims when they were being attacked."

"Julia, do you believe in the existence of vampires?" Stokes asks.

"Not really," Julia admits.

"You know there are some well-documented cases. Even some in the 20th century," he reminds her.

"I know of the legends—that they exist only at night, that they have no reflections in the mirror."

"We're not dealing with legends, Julia. In Carolyn's death and the others, the bodies were almost entirely drained of blood. There's no animal in this area that attacks people for their blood. There's no animal that strangles its victims."

"It would indicate that this creature, whatever it is, must be cured," says Julia.

"Vampirism is not a disease, Julia. Vampires are the living dead!"

"How are you going to prove that, Eliot?"

In a forboding voice Eliot says, "I'm afraid the proof will be forthcoming very soon!"

Carolyn has just drunk the blood from her fiance, Todd.

DAVID SEES A GHOST

In the next scene, young David, bereaved by his sister's horrible death, is playing ball against a wall in the castle courtyard. As he throws the ball he repeats, "If I hit the wall, she's not dead." He fails to catch the ball and it falls into a pit near

the old swimming pool. He can't reach it, however, falls into the pit, and is knocked unconscious. He is awakened by the sound of his dead sister's voice. She calls to him in a ghostly voice that echoes through the dark, underground beneath the pool.

"Is it really you?" she asks. "Come closer David. Just keep coming, David. I won't hurt you."

"Stay away from me!" David screams. "You're dead!" Carolyn comes closer and closer and is about to reach for David when he takes one look in her eyes and runs away, frightened. He runs breathlessly into the house and tells the group gathered around the table that he's seen Carolyn.

"She's alive," he says. "Carolyn's alive!"

"Where did you see her?" the professor asks.

"At the old swimming pool," David says, horror in his eyes.

"Eliot, I think this has gone far enough," says Roger Collins. Then to Maggie, "Take the boy back to his room."

"But I saw her, I saw her! I think she wanted to hurt me! Please believe me! Please believe me!"

David departs for his room and Professor Stokes speaks. "I believe he really saw Carolyn and I suggest we try to find her—now!"

"I think it's shocking that you're ready to believe the hallucinations of a very upset child," Roger says angrily.

"One way of proving the child's story is by opening Carolyn's coffin," Stokes suggests. "I believe Carolyn was destroyed by a vampire and tonight she walks as one of the living dead!" Then turning to Todd, the youth Carolyn was engaged to marry, Stokes tells him, "Because of your relationship with Carolyn, you are the person she is most likely to seek out!"

Carolyn awakens from the dead to walk at night with the vampires!

CAROLYN COMES FOR HER LOVER

Just as the professor predicted, that night, Todd hears Carolyn's voice and he goes to her. Happy to see his loved one again, Todd goes into her outstretched arms. "We're going to be together in a world very different from the one you know now." But, instead of a lover's kiss, she bites his neck and withdraws the blood she needs as a vampire. He is found unconscious and is rushed to the hospital where he is given a blood transfusion. He is brought back to Collinwood, where it is believed he will be safe, and guarded day and night by the police.

But when Todd hears the voice of his beloved beckon to him, he knocks out the police and rushes to Carolyn. He find her in the attic and again falls into her embrace. Again she attacks his neck for blood and it looks as if she means to kill him this time! But the police have by now discovered he is not in his bed and come rushing to his rescue, flashing silver crosses which everyone knows vampires cannot look at. With Todd's blood still dripping from her teeth, the ghost of Carolyn backs off, trying to escape the flashing crosses. Just then Professor Stokes arrives and does what he knows he must do to be rid of the vampire, Carolyn, forever—he drives a wooden stake through her heart! After an agonized scream, Carolyn dies, this time for good.

JULIA CURES VAMPIRE

Julia tells the family she is convinced she can help the vampire who is still at large, still capable of killing more victims. In her laboratory, she has discovered an injection which will effect a cure. The family thinks she's out of her mind and are still not convinced that a vampire exists. If Julia has any doubts, they are erased after Barnabas' next visit to Collinwood. A group including Roger, Eliot, Todd, Jeff and Barnabas are gathered together when Julia happens to take out her compact to powder her nose. She catches the group behind her in her tiny mirror. But there's something very strange. Barnabas does not appear in the mirror! She looks directly at the group and again into her tiny mirror. She now has proof positive—BARNABAS IS A VAMPIRE! His reflection does not register in the mirror!

Armed with her proof, Julia goes to visit Barnabas at the Old House that night. She is greeted by Willie and says to him, "Shouldn't be too long now, should it Willie?"

"What do you mean?" he asks cautiously.

"The sun just went down".

Before Willie has a chance to answer, Barnabas comes down the stairs. "Did you want to see me doctor?" She flashes a silver cross to protect herself

and also to let Barnabas know that she knows he's a vampire.

"Put that thing away," he shouts, trying to shield his eyes.

"I can change you," Julia says cautiously. "I can make you a normal human being. Listen to me. I'll put this away if you guarantee my safety. I'll prove it."

"Alright, prove it."

"I've been doing research on your victims. You have a very distructive cell in your bloodstream. I've isolated it. I've been able to destroy it."

"Why should that be important to me?"

"I'm convinced that this cell keeps you the way you are. I can eliminate it...Create for you a perfectly normal life."

Barnabas finally admits he's a vampire. "Do

Barnabas turns 175 years old before Maggie's eyes!

you think anyone can enjoy an existence like mine? I haven't seen the light of day in almost 200 years. When do you want to begin, Doctor?"

After a series of injections, Barnabas' thirst for blood disappears and he is able to come out during daylight. He spends all his waking hours courting the lovely Maggie. He is so madly in love with her that he goes to Julia and asks her to hasten the injections.

Julia explains "Too much fluid in your system could be dangerous. We still don't know what effect it may have."

"I have good reason to be anxious, you know. I'm going to ask Maggie to marry me!"

THE DOCTOR'S REVENGE

When Julia hears this, being in love with Barnabas herself, she is determined *not* to cure Barnabas for Maggie. Having made her decision, she fouls up the injection. In a fantastic transformation, Barnabas ages to his rightful 175 years!

"Something is happening inside me!" he screams as his skin becomes more and more withered. "Something terrible! Tell me what it is? You've betrayed me, Julia—"

Barnabas looks at his gnarled hands, touches his leathery face and realizes what has happened! With insane fury, he kills Julia. Believing that fresh blood will reverse the aging process, he first attacks Jeff, who loves Maggie, then heads for Maggie's room, where she lies asleep. With Maggie's blood still warm on his lips, the aging process reverses itself and Barnabas once again becomes the young vampire he used to be. Still determined to carry out his plans of 160 years ago with Josette Duprey, Barnabas carries Maggie to St. Eustace Island and the castle that is to be the site of their strange honeymoon!

STRANGE HONEYMOON

Jeff, after having read the Collins family history along with Roger and Professor Stokes, rows alone to St. Eustace Island where he has arranged to meet Roger and the professor for the purpose of saving Maggie from a terrible fate. He arrives at the island. It is night. Professor Stokes greets him. Jeff asks where Roger is and Stokes says Roger couldn't make it. To Jeff's utter amazement, he discovers that Stokes has been bitten by the vampire and is himself one now! As Stokes goes for Jeff's neck, Jeff fights off Stokes and kills him. Jeff rushes to the castle where he finds Roger. Roger, too, has turned vampire. In self defense, Jeff drives a wooden stake through Roger!

Meanwhile, in the castle, Willie is preparing the entranced Maggie to meet her groom. Jeff finds them and begs Willie to help him rescue Maggie. Willie would like to save Maggie from the dreadful "wedding" but he is under Barnabas' spell and must bend to his will. So he knocks Jeff unconscious and leads Maggie, dressed in Josette's wedding gown, to her doom!! Jeff regains consciousness and locates the room where the ghoulish "ceremony" is about to begin. He sees his beloved Maggie stretched out on a marble slab, about to be drained of blood and killed by Barnabas! He finds a crossbow hanging from a wall, aims at the scene below him, and drives the wooden arrow through Willie. He rushes closer to overtake Barnabas with the crossbow but Barnabas, having bitten Jeff back at Collinwood, is now under the vampire's spell! Barnabas hypnotizes Jeff into surrender of the weapon!

With Jeff spellbound, Barnabas proceeds with the "marriage." Barnabas knocks Jeff down, removes the steak from Willie's chest and is about to drive it through Jeff when Willie, in a last surge of life, retrieves the steak and drives it partway through Barnabas! Jeff snaps out of his trance and finishes the job. He rescues Maggie, putting an end to the durge of vampirism.

THE END

IT'S FIVE O'CLOCK, AND THE MUSEUM IS ABOUT TO CLOSE! IT'S MUSEUM EMPLOYEE *MORRIS WEMBLY'S* FAVORITE TIME OF DAY---FOR IT MEANS THAT ONCE MORE HE WILL BE ALONE WITH THE GARGANTUAN REMAINS FROM A DISTANT AGE! IT'S HIS *PASSION* AS WELL AS HIS JOB, TO LOVINGLY CLEAN, DUST AND POLISH THE *ANCIENT BONES* OF THE CREATURES THAT RULED EARTH BEFORE MAN!

CLOSING TIME! THIS WAY, PLEASE!

NOW I CAN BE ALONE WITH MY *FRIENDS!!*

EXHIBIT FIVE

LITTLE DOES MORRIS KNOW, AS HE CARES FOR HIS BELOVED *EXHIBIT FIVE,* THAT ANOTHER EXHIBIT IS BEING PREPARED BEYOND THE *MISTS OF TIME!* AN EXHIBIT IN WHICH *MORRIS* HIMSELF WILL APPEAR...

EXHIBIT SIX

YOU WERE THE *RIGHTFUL* RULERS OF THE WORLD! MAYBE *SOMEDAY,* WHEN PUNY, SNIVELING MAN IS GONE, PERHAPS...

OH WELL... TIME TO GO!! *GOOD NIGHT,* MY NOBLE FRIENDS!

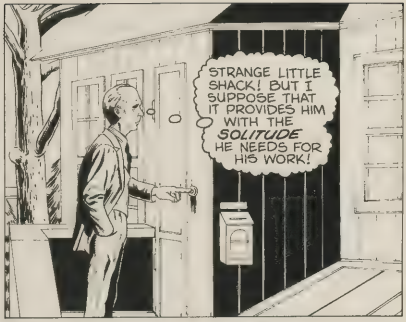
ASIMIAN PITHECANTHROPA

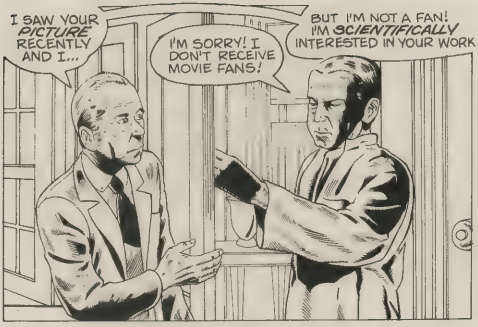
AS THE MOVIE BEGINS, MORRIS IS PLEASANTLY SURPRISED....

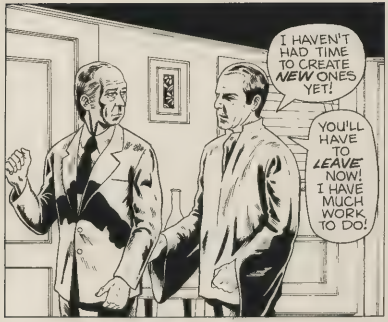
HIS EXCITEMENT GROWS AS A HUGE FLESH-EATER APPEARS!

FINALLY THE MOVIE COMES TO AN END AND MORRIS STUDIES THE FILM'S CREDITS!

IN THE NEXT FEW DAYS, THE IDEA HAUNTS MORRIS UNTIL HE FINALLY DECIDES TO LOCATE THE MAN WHO CREATED THE *DINOSAURS!*



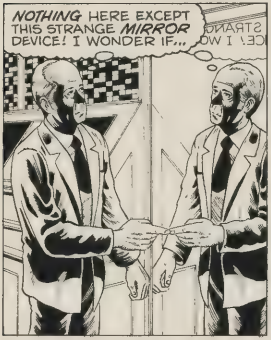



I HAVEN'T HAD TIME TO CREATE NEW ONES YET!
YOU'LL HAVE TO LEAVE NOW! I HAVE MUCH WORK TO DO!

HMMM! HE'S NOT GOING TO GET RID OF ME THAT EASILY!

WHAT IS HE DOING? FOOLING AROUND WITH ALL THOSE CAMERAS AND LIGHTING EQUIPMENT?

FINALLY, HARRISON LEAVES HIS WORK AND RETIRES!!
NOW'S MY CHANCE TO GET A CLOSER LOOK AND FIND OUT WHAT HE'S HIDING!


NOTHING HERE EXCEPT THIS STRANGE MIRROR DEVICE! I WONDER IF...

SUDDENLY...
DON'T TOUCH THAT MIRROR! KEEP AWAY FROM THERE!!
WHA...?

DISCOVERED, MORRIS GRAPPLES FOR AN EXPLANATION...
ER... I WAS ONLY CURIOUS AND...
I DON'T CARE TO HEAR YOUR EXCUSES!
YOU'RE A BURGLER AND I'M CALLING THE POLICE!
BUT YOU DON'T UNDERSTAND! DON'T DO IT! STOP!!! STOP I SAID!!
KAK!
NO! THE WARP-MIRROR! AAARGH!!
HE FORCED ME INTO THIS! HE WAS SO STUBBORN!! BUT NOW WHAT CAN I DO? I'M A MURDERER!!
IRRESISTABLY MORRIS IS DRAWN TO STUDY THE REFLECTOR...
MAIN
HIS LAST WORDS WERE ABOUT THIS CRAZY MIRROR! MAYBE THIS SWITCH TURNS IT ON!!
MY REFLECTION... IT'S DISAPPEARING! IT'S CHANGING!!

I... IT'S LIKE THE MOVIE I SAW! IT'S AN ENTIRE *PREHISTORIC WORLD!* IT MUST BE A TIME WARP OF SOME SORT!

OVERCOME BY HIS *DISCOVERY,* MORRIS ACCIDENTALY STICKS HIS HAND THROUGH THE MIRROR!

HUH? IT'S NOT JUST AN IMAGE BUT A SORT OF *GATEWAY TO THE PAST!* AND I CAN GE THROUGH!

I CAN ESCAPE THE POLICE!

MORRIS *UNTHINKINGLY* JUMPS THROUGH, INTO THE PRIMEVAL AGE !!

THIS COULD BE THE *GREATEST* DISCOVERY OF ALL TIME!!!

NOW I CAN STUDY MY REPTILIAN FRIENDS IN THEIR NATURAL ENVIRONMENT!

OF *COURSE* MORRIS' 'FRIENDS' ARE GLAD TO SEE HIM!

WAIT! I AM YOUR FRIEND! YOUR ADMIRER, NOBLE...

AAA

ARRG!

A MILLION YEARS 'LATER' THE OVERLOADED WARP-MIRROR BEGINS TO HUM AND *GLOW!!*

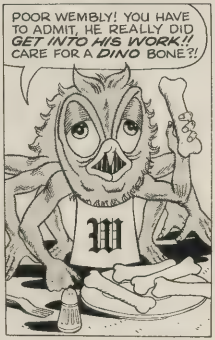
MMMM

...AND THEN *EXPLODES,* SENDING A SHOWER OF ROCK AND EARTH A MILLION YEARS INTO THE *PAST!!*

BAM!

HAVE YOU SEEN EXHIBIT SIX?? IT'S AMAZING!!
PALAGLIDE
BLAST UNCOVERS
CHEOLOGICAL FIND
In Animator's Home Display At Museum
...PROOF THAT MAN EXISTED AT THE TIME OF THE DINO-SAURS! THIS AMAZING DISCOVERY HAS REVOLUTIONIZED...
WOW! WHAT A CROWD!
WONDER WHAT HAPPENED TO OLD WEMBLY? WISH HE WERE HERE! HE WOULD HAVE LOVED THIS EXHIBIT!
YEAH! TOO BAD HE DIS-APPEARED!
...OUR DISTANT ANCESTOR WHO MET HIS DOOM A MILLION....
EXHIBIT SIX

WEMBLY ALWAYS DID ENJOY BEING AMONG THE BONES!
MARTIN J. ARBUNICH


POOR WEMBLY! YOU HAVE TO ADMIT, HE REALLY DID GET INTO HIS WORK!! CARE FOR A DINO BONE?!

LET'S MEET THE LADIES

"Hey Mom, where did you say you bought that new toothpaste?"

"Please wake up, Mary-Beth. It's me, George Felton. I'm an old friend of the family!"

MONSTER LAUGHS!!!

"Well, it's like they say, 'it's the early bird who gets the man'!"

More Fiendish Delights...

Dracula quenches his thirst with Lucy's blood.

TASTE THE BLOOD OF DRACULA!

(Continued on next page)

What is the evil that lies in a phial of dust, a ring, and a black cloak?

Starring Christopher Lee

Tom mixes a drink for Lord Courtney.

The corrupt heir of a wealthy British family, Lord Courtley, who is working secretly with Count Dracula, goes in search of the vampire's three priceless items—a phial of red dust, a ring and a black coat. Typical of titled aristocracy, the Lord is temporarily without funds and so he persuades three men to do the purchasing of the items.

Three upstanding citizens of the community—Samuel Paxton, William Hargood and Jonathan Secker are the three chosen by Courtley. They will

Dracula dribbles his dinner.

make the purchase in exchange for having their secret desires satisfied. However, the men go mad and murder Lord Courtley during a mystic ceremony.

Courtley's blood is not spilled in vain. It liquifies the red dust, thus bringing life to the dying Dracula, who vows to take revenge on the three madmen for killing his sidekick, the Lord. He predicts that they shall be killed by their own children—Lucy and Paul Paxton, Alice Hargood and Jeremy Secker.

First Alice falls under Dracula's spell. She in turn lures Lucy who falls under Dracula's teeth. Lucy brings Jeremy into the brotherhood of vic-

Samuel Paxton drives a stake into Lucy.

Tom Hargood calls for "Blood, Blood, I need more blood!"

tims but Paul remains untainted.

Alice, Hargood's daughter, falls in love with Paul but the lovers do not have Hargood's blessings. Alice winds up killing her father, whom she hates. The two remaining madmen, Paxton and Secker, terrorized by the murder of Hargood, go back to the scene of their crime to make sure Courtley is really dead. It is here, at the chapel, that Lucy kills her father (Paxton) by driving a stake through his heart. Then, of course, the last inevitable crime—Jeremy kills his father.

Since Lucy has carried out Dracula's plans and can be of no more use to him, the vampire kills her. Next in line would be the extinction of Alice but Paul manages to save her by exorcising the evil spirit of Dracula with a cross.

Paul and Dracula have a fight to the finish leaving only the remains of the terror—the cloak, the ring, the red dust!

THE END

Alice Hargood finds a soft place to lay her head.

KILLER-DILLERS!

THE BIG THINGS DO THEIR THING!

"You're right, Gladys, the chickens here in Texas are certainly large!"
"Just for that son, no TV tonight!"
"I bet I'm the only fish in the world who throws fishermen back if they're too small!"

John Carradine, the Master Villain

As Count Dracula, Carradine (left) gives an order to the man whom he transformed into a homicidal maniac in HOUSE OF DRACULA (Universal, 1945).

By Richard Bojarski

Through the past 3 decades of film villainy, no actor has enacted such a variety of roles as has lean, lantern-jawed, John Carradine, whose resonant-voice tones have added an extra coating of menace to whatever role he undertook. Though the cinematic scope of his cinematic sins range from almost scaring Shirley Temple to death to issuing orders that would mean death to the inhabitants of a European village as a top SS Nazi officer, Carradine's roles were more memorable when they were mounted against the strange, disjointed, unreal world of the horror film. Because of this, the most distinct portrait Carradine's presence seems to exhume from the mists of many fans' memories is his interpretation of Count Dracula, which he created towards the twilight of the second talkie horror cycle. Despite his personal preference for classical roles, Carradine, always the extrovert and forever defending the institution of acting, admits that his villainous reputation was not entirely of his own choosing. But his razor-blade profile framed by his long, black locks added a touch of the bizarre to his films, as his cadaverous figure stalked thru many a film, either as an ordinary crackpot or as Stoker's vampire, mesmerizing the heroine with sweeping, fixed stares.

Photos contributed by Charles Lore

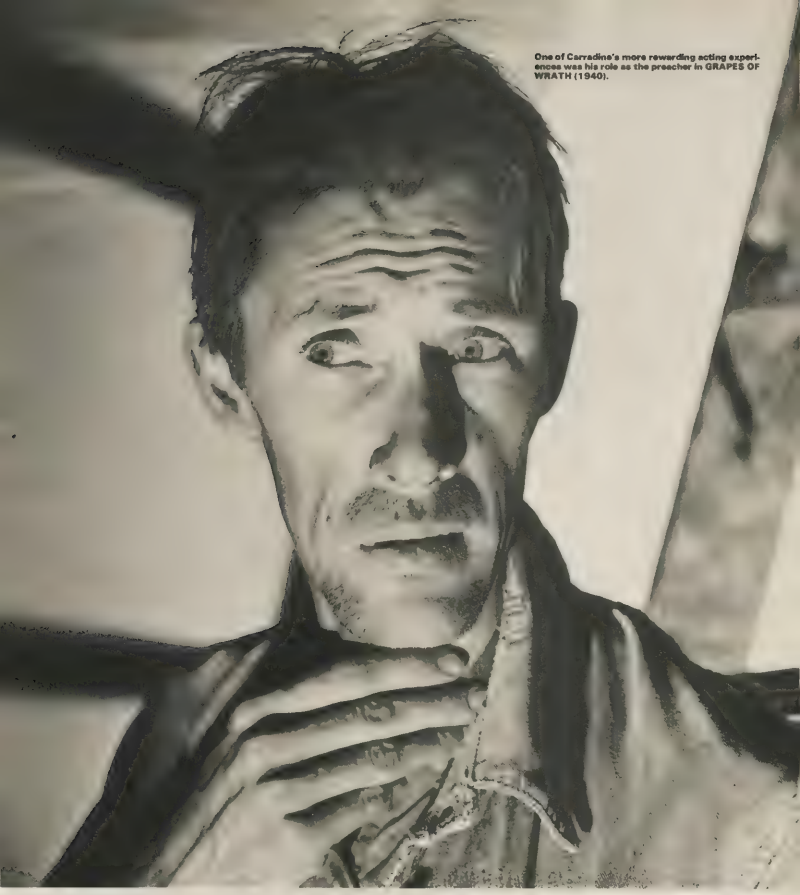
Carradine starred as Count Dracula in Universal's HOUSE OF DRACULA (1945). Also appearing in the film were Lon Chaney, Jr. (the Wolfman) & Glenn Strange (Frankenstein Monster).

One of the Carradine's (right) earliest sinister roles was that of a hunter who chances upon a blind hermit's hut and discovers the Frankenstein Monster (Boris Karloff) in BRIDE OF FRANKENSTEIN (Universal, 1935).

Born on February 5, 1906 in Greenwich Village in New York City as Richmond Reed Carradine, his parents did not lack in accomplishments. His father was a painter, a poet of no mean reputation, attorney and AP correspondent, and his mother was an established New York surgeon. Despite the Carradine familys' relocating in Philadelphia, the fermenting talent of the village must have planted the seed of rebellion in young Carradine, because at the age of 14 he ran away from home. "I was 6' 1 1/2" tall and my step-father refused to buy me new trousers!" commented Carradine on this decision. Shortly after, he found himself as a starving sculptor sleeping on an army cot covered only with damp burlap in the studio of the famous sculptor, Daniel Chester French. Besides mixing clay for him, Carradine claimed that he assisted French in many of the latter's sculptures that adorned Philadelphia parks and public buildings. After a job as a counselor in a summer camp, Carradine went through a period of itinerant painting and sculpting. Arriving in New Orleans, he came to the ultimate decision that actors ate more than sculptors.

Thru bluff, he obtained his first stage role in "CAMILLE". Encouraged by this minor triumph, Carradine set his sights on Hollywood as a scenery designer. Lacking funds, Carradine hitchhiked from town to town until he was on the threshhold of starvation. Pausing in his journey in Shreveport, Louisiana, Carradine bought a pad and pencil with his last few cents and made the rounds of all the local office buildings, sketching portraits of well-heeled executives for $2.50 apiece. Upon reaching El Paso, Carradine discovered an absence of art-conscious executives. In return for free transportation to

In Universal's Mississippi River drama, HEAVEN ON EARTH, Carradine appeared as Chicken Sam.



One of Carradine's more rewarding acting experiences was his role as the preacher in GRAPES OF WRATH (1940).

the coast, Carradine accepted a temporary position to accompany a trainload of bananas and deliver the necessary papers to Los Angeles.

Arriving in Hollywood in 1927, Carradine immediately offered his services as scenery designer to DeMille. Unsuccessful in this attempt because, as Carradine recalled, "DeMille observed the lack of Roman columns in my sketches," Carradine decided to return to acting. After soaking up experience in little theatre groups, he eventually acted in

Universal's CAPTIVE WILD WOMAN (1942)

every one of the 16 legitimate theatre groups in town. To keep from starving again, Carradine continued doing portraits, which later led to his doing impromptu performances or readings for culture-bent ladies at restaurants in return for coffee and cakes. Once when pickings got too lean, Carradine was thrown out of his shabby hotel room for being 2 days behind in the rent. This forced him to adopt the profession of dish washing. His pay for his services was one meal and carfare for four hours' work. After working and eating in a fury for a few days, he had enough energy and money to go to Pasadena where he carried himself through a few performances of "HAMLET". In one particular play, Carradine acted with another unknown actor who would become one of the greatest horror stars of them all, Boris Karloff. When theatrical prospects dried up as a result of the depression, Carradine, in desperation, tried to break into the movies.

After making his film debut as Zeke in "TOL'ABLE DAVID", in which he was billed as John Peter Richmond (he changed his name to Carradine in 1935). in 1930, he went back to the theatre when film roles got scarce. During this theatrical interim, Carradine raised funds and starred in his own stage production of "RICHARD THE III". His film career did not resume until he obtained a small martyr's role in DeMille's "SIGN OF THE CROSS". His voice so impressed DeMille that it was used to dub the martyr's cry, "Not death, but victory!" DeMille later borrowed his voice for use in "THE CRUSADES". Carradine made his first recorded appearance in a fantasy film in 1933, "THE INVISIBLE MAN", disguised as one of the many English village inhabitants calling up the police regarding possible information concerning the whereabouts of the "invisible man."

Sometimes his small roles were reduced to unbilled "bits" due to the economy-mindedness of the editor. An interesting example is the extremely brief shot of his "back" while playing the organ prior to the devil-

In VOODOO MAN (Monogram, 1944), Carradine (center) portrayed an aide to Bela Lugosi (right), who transformed women into zombies.

In this scene from the MUMMY'S GHOST (Universal, 1944), Kharis, the Mummy (Lon Chaney, Jr.) has placed Ananka (Ramsey Ames) on the table as Youssef Bey (Carradine) watches.

worshipping ceremony in "THE BLACK CAT" (1934). Probably his best-known appearance during the thirties to horror fans was his role as one of the 2 hunters who stumble onto the blind hermit's hut and discover the old man in the presence of the Frankenstein Monster in the "BRIDE OF FRANKENSTEIN" (1935). His role, though small, destroyed the only human relationship that the Monster achieved in the whole series. In his first really despicable role, Carradine was appropriately hissed by children everywhere. After an arresting performance of the falsely condemned man in "WINTERSET", producers seemed to believe Carradine should be heard and not seen. His voice was constantly grafted to better-known players. A prominent example of Carradine's voice dubbing was President McKinley in "A MESSAGE TO GARCIA" (1936).

The turning point came when he was chosen by John Ford as a villainous prison warden in "PRISONER OF SHARK ISLAND" (1936). After being signed to a player's contract by Fox, a succession of roles followed: a madman in "UNDER 2 FLAGS", a super-villain in "THE LAST GANGSTER", a black-caped Tory in "DRUMS ALONG THE MOHAWK" and his excellent Bob Ford characterization in "JESSE JAMES." "I still get nasty insults from the young fry after every telecast," Carradine remarks. Though there were a few re-

Carradine starred as Youssef Bey, who is ultimately destroyed by Kharis, the Mummy, in Universal's chilling production, THE MUMMY'S GHOST (1944).

Carradine portrays a doctor who gives the secret of invisibility to a man who has fled a mental institution in Universal's 1944 thriller, THE INVISIBLE MAN'S REVENGE.

warding portrayals—like Lincoln in "OF HUMAN HEARTS" and the preacher in "GRAPES OF WRATH"—the busy actor still continued his stage activities and started to raise a family in his newly acquired ranch, inspired by his recent affluence. After completing a cold, sinister performance as George Sanders' Nazi henchman under orders to kill hero Walter Pidgeon in "MAN HUNT", Carradine assumed the first of his many ghoulish characterizations in "WHISPERING GHOSTS" (1942), where his spooky shenanigans drove Milton Berle out of his wits in the rotted hull of a haunted ship.

It was during this second horror cycle that Carradine's macabre talents were inevitably used. Following a cold-blooded performance as Heydrich in "HITLER'S HANGMEN", audiences saw him for the first time in his first mad scientist role in Monogram's "REVENGE OF THE ZOMBIES" (1943), where he is ultimately destroyed by the very undead creatures he had created. During this same year, Carradine married the former Sonia Sorel (becoming the second Mrs. John Carradine), who was a member of his Shakespearean Repertory Company which played the West Coast. Edward Dmytryk then cast him as another mad scientist in Universal's 1943 production of "CAPTIVE WILD WOMAN," introducing another horrorific creation, "Paula The Ape-Woman" to Universal's gallery of monsters. As a result of several successful experiments, Carradine, as Dr. Steiner and assisted by Fay Helm, created an attractive young woman (played by a new discovery, Acquanetta, an ex-model whose unglamorous Negro origins were total-

In 1944, Monogram Pictures cast Carradine (right) as an assistant to Bela Lugosi (left), who transfers his brain into the head of a prehistoric caveman, in RETURN OF THE APE MAN.

Ann Gwynne is hypnotized by Carradine in this scene from HOUSE OF FRANKENSTEIN, a terror classic released by Universal in 1944.

ly obscured by Universal's publicity department which substituted an exotic South American background instead) by plastic surgery from a female gorilla. The experiment proved successful until jealousy of Evelyn Ankers' interest in the young animal trainer (Milburn Stone) resulted in Paula's periodically reverting back into her savage, primitive state. The film inspired 2 sequels.

In late 1943, he began work on "THE MUMMY'S GHOST" (eventually released in early 1944), in which he impressively played fanatical Youssef Bey, who guides Kharis the Mummy (chillingly played by Chaney Jr.) to the reincarnated form of Princess Ananka (Ramsey Ames), but commits lustful designs on the latter, and is ultimately destroyed by Kharis for it. In early 1944, he portrayed an eccentric doctor who gives the secret of invisibility to mental hospital escapee Jon Hall in "INVISIBLE MAN'S REVENGE" in the last of the Invisible Man series. His next appearance in PRC's "BLUEBEARD" drew critical praise. In a sincere effort to create a prestige picture, this relatively minor studio backed di-

In this off-stage glimpse on the set of Universal's HOUSE OF FRANKENSTEIN (1944), Carradine, as Count Dracula, casts an evil spell over fellow actors Ann Gwynne and Peter Coe.

Carradine touches up his hair for a scene in Universal's 1945 terror thriller, HOUSE OF DRACULA.

Tor Johnson (left) & Carradine (right) scream out their insane hate for the evil done to them in THE BLACK SLEEP (U.A., 1956).

rector Edgar Ulmer's sensitive direction with elaborate production values and an intelligent script. Carradine's well-mannered performance made it the "sleeper" of the year.

His next 2 films for Monogram, unhappily, did not turn out that well. In "RETURN OF THE APEMAN", he was cast as an unfortunate colleague of Lugosi, who uses the latters brain to civilize an unearthed pre-historic caveman (originally played by George Zocco who was replaced by Frank Moran.) In "VOODOO MAN", Carradine played a halfwit aide to Bela Lugosi and George Zucco, who turned beautiful women into zombies by removing their souls. Carradine then put the bodies into coolers and made love to them through plate glass windows. Carradine reflected on this role and called it "the worst movie I ever made." Critics unanimously labelled it "a moron" picture, but movie-hungry audiences during those war years were never that selective, especially Carradine fans. . . But those fans weren't disappointed later that year when he joined Chaney, Karloff and J. Carroll Naish in Universal's classic, "HOUSE OF FRANKENSTEIN". His characterization was so successful that he repeated it in the last sequel, "HOUSE OF DRACULA" (1945) contaminating Dr. Onslow Steven's blood so that he became a homocidal maniac. One critic said: "Carradine's vampire performance reached its peak when during the course of his evil intentions, the camera lingered on his eyes long enough to mirror the indescribable evil of his cursed soul!"

Following an interesting scientist characterization in an otherwise feeble chiller, "FACE OF MARBLE", Carradine declared publicly that he was returning to the stage, and in late 1945, left Hollywood and made his debut in "DUCHESS OF MALFI". Continuing his theatrical activity, he appeared in "THE MADWOMAN OF CHAILLOT" and "VOLPONE".

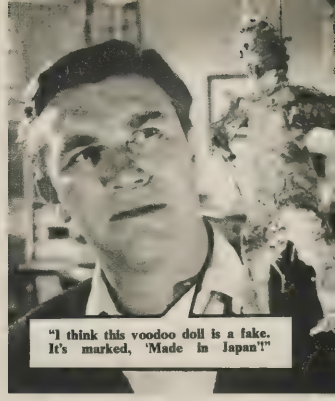
A decade later, Carradine made a much-delayed return to the fantasy film, when he rejoined his fellow actors, Lon Chaney Jr., and Bela Lugosi together with Basil Rathbone, in United Artist's "THE BLACK SLEEP", a not very original melodrama concerning illegal brain operations resulting in homicidal misfits. After a succession of roles in "INCREDIBLE PETRIFIED WORLD", "HALF-HUMAN", "WIZARD OF MARS", "MUNSTER GO HOME", "INVASION OF THE ANIMAL PEOPLE", "HILLBILLYS IN A HAUNTED HOUSE", "ASTRO-ZOM-

In 1957, Carradine appeared in Embassy Pictures' terror thriller, BILLY THE KID VS. DRACULA.

BIES", "GALLERY OF HORRORS", "THE UNEARTHLY", "THE COSMIC MAN", and more recently "BILLY THE KID VS. DRACULA", it seems very much evident to his fans that Mr. Carradine will be associated with fantasy and horror as long as the industry continues to follow that particular trend. And because of the technical perfection he brings to each role, Mr. Carradine will not disappoint his fans. •

THE WACKY WEIRDOS

"Gee, Bruce, you smell great! Is that after-shave lotion?"
"No, after-embalming fluid!"


"I think this voodoo doll is a fake. It's marked, 'Made in Japan'!"

"Sorry, sir, but you have to wear a tie to get into this restaurant!"

The TRANSYLVANIAN GRAB BAG!

FOOL YOUR FRIENDS AND ENEMIES. BE A MONSTER! PICK ANY AND AS MANY OF THESE GREAT, LAUGH-PACKED NOVELTY ITEMS AS YOU WANT! ONLY 50¢ EACH.

SPECIAL, GIANT OFFER — BUY 4 — GET ONE FREE!
PICK ANY 5 FOR ONLY $2.00 AND GET ONE FREE!

FAKE LIT CIGARETTE

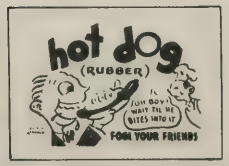
HOT PEPPER GUM

BLACK-EYE JOKE

BIG BUCK TEETH

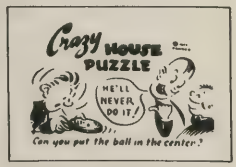
JUMPING CANDY SNAKE

RUBBER PENCIL



REAL RUBBER FRANKFURTER

BLACK SOAP PERFUME



CRAZY HOUSE PUZZLE

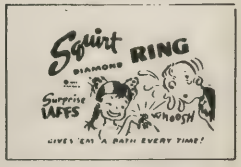
FLY ON A SPOON

FRENCH MUSTACHE

JAKE THE SNAKE

PALPITATOR PLATE LIFTER

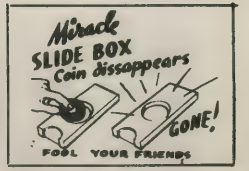
BLACK WIDOW SPIDER



SQUIRT RING

PRINT NAME & ADDRESS CLEARLY ON ALL COUPONS.

TANTALIZING SPOON



MIRACLE COIN SLIDE BOX

HORROR HOUSE GRAB BAG
235 Park Ave. South
New York, New York 10003

I enclose $..... for

- ☐ Fake lit cigarette
- ☐ Hot pepper gum
- ☐ Black-eye joke
- ☐ Big buck teeth
- ☐ Jumping candy snake
- ☐ Rubber pencil
- ☐ Real rubber frankfurter
- ☐ Black soap perfume
- ☐ Crazy house puzzle

NO C.O.D. ORDERS PLEASE

☐ I enclose an additional 25c for RUSH SHIPMENT

- ☐ Fly on a spoon
- ☐ French mustache
- ☐ Jake the snake
- ☐ Palpitator plate lifter
- ☐ Black widow spider
- ☐ Squirt ring
- ☐ Tantalizing spoon
- ☐ Miracle coin slide box

NAME.....

ADDRESS.....

CITY.....

STATE..... ZIP

Outside U.S. & Canada, please add additional $.25 postage per item

HORROR! ACTION!

A COMPLETE COLLECTION OF THE DARING

COMPLETE EDITION. 8MM (160 FT.)

KILLER GORILLA

Heart-pounding suspense when you find yourself on this safari into gorilla country on the Dark Continent. It's a terror trip all the way.

AFRICAN ANIMAL HUNT

Get ready for the charging lions, kill-crazy eagles and the jungle jackals. Daring cameramen captured scenes rarely photographed. A lion's share of exciting thrills awaits.

TARANTULA!

A chilling story of a huge monster spider destroying everything that gets in its way. A scream a second!

BATTLE OF THE GIANTS

A spine-tingling, epic saga of one million years ago, when two monster mastodons fought the goriest battle of all time. Pulse-pounding suspense.

Each 8MM film costs $6.75 plus 25c for handling.

HORROR HOUSE FILM DEPT.
235 Park Ave. South
New York, New York 10003

NAME.....

ADDRESS.....

CITY..... STATE ..... ZIP.....

Outside U.S. & Canada, please add additional $.25 postage per item.

NO C.O.D.S PLEASE.

Enclosed find $..... Please send me the 8MM.:

☐ **KILLER GORILLA—$6.75** plus 25c handling
☐ **AFRICAN ANIMAL HUNT—$6.75** plus 25c handling
☐ **TARANTULA—$6.75** plus 25c handling
☐ **BATTLE OF THE GIANTS—$6.75** plus 25c handling

ADVENTURE! IN 8MM MOVIES

THE UNUSUAL AND THE DANGEROUS!

PRINT NAME & ADDRESS CLEARLY ON ALL COUPONS.

DRACULA (BELA LUGOSI)

The immortal Bela Lugosi in pursuit of his next victim in fog-clouded London. Count Dracula, the FIENDISH VAMPIRE, is on the prowl. See it and scream!

FRANKENSTEIN MEETS WOLFMAN

For the real fans of the spine-tingling, hair-raising set, this picture pits the FANTASTIC Frankenstein against the WEIRD Wolfman. Exciting from the first to last scene.

THE MUMMY (BORIS KARLOFF)

A screen horror classic. Boris Karloff as the mad, crazed mummy. A chilling story of reincarnation that spans 3,700 years. Chilling climax!

ONE MILLION B.C.

See a terrified woman flee the chaos of an erupting volcano. See enraged dinosaurs in a sensational battle. See cavemen nearly sacrificed in this high-powered drama.

Each 8MM film costs $6.75 plus 25c for handling.

HORROR HOUSE FILM DEPT.
235 Park Ave. South
New York, New York 10003

NAME.....

ADDRESS.....

CITY.....

STATE.....ZIP.....

Outside U.S. & Canada, please add additional $.25 postage per item.

Enclosed find $..... Please send me the 8MM:

- ☐ **DRACULA**—$6.75 plus 25c handling
- ☐ **FRANKENSTEIN MEETS THE WOLFMAN**—$6.75 plus 25c handling
- ☐ **THE MUMMY**—$6.75 plus 25c handling
- ☐ **ONE MILLION B.C.**—$6.75 plus 25c handling

NO C.O.D. ORDERS PLEASE.

CREATURE FROM THE LAGOON

In the heat-infested Amazon jungles, a living creature from 150 million years ago attacks a party of archeologists in the heart of the green hell country. Savage!

CROCODILE THRILLS

One man with just a knife fights for his life. From the Everglades of Florida to the Burmese jungles, men of courage battle vicious alligators and dangerous crocodiles. High tension!

WAR OF THE PLANETS

Mighty men from a strange planet kidnap a famous scientist to help the unearthly Furies of an out-law planet. A climax of exploding missiles and bombs.

THE MUMMY'S TOMB

A horrendous tale of a living mummy, thousands of years old, who seeks revenge. Step-by-step, the mummy wields destruction on all who are cursed by their entrance into his terror-filled tomb.

HORROR HOUSE FILM DEPT.
235 Park Ave. South
New York, New York 10003

NAME.....

ADDRESS.....

CITY.....STATE.....ZIP.....

Outside U.S. & Canada, please add additional $.25 postage per item.

NO C.O.D.S PLEASE.

Enclosed find $..... Please send me the 8MM:

- ☐ **CREATURE FROM THE LAGOON—** $6.75 plus 25c handling
- ☐ **CROCODILE THRILLS—** $6.75 plus 25c handling
- ☐ **WAR OF THE PLANETS—** $6.75 plus 25c handling
- ☐ **THE MUMMY'S TOMB—** $6.75 plus 25c handling

Each 8MM film costs $6.75 plus 25c for handling.

SON OF FRANKENSTEIN

One of the most thrill-packed, supernatural screen screamers of all time. Eerie is the word for this masterpiece of the mysterious.

LION-TIGER FIGHT

By a chance of luck, a hunter drove a lion into a trap pit with a tiger. The two savages of the jungle battle to the death-ending decision. See who the real king of the beasts is!

ABBOTT & COSTELLO MEET DR. JEKYLL & MR. HYDE

A slightly daffy scientist comes up with a weird drug that turns humans into monsters. Lou Costello, by accident, gets a dose of the needle and turns into a monster. Zany but still loaded with terror.

THE CREATURE WALKS AMONG US

From the jungle lagoon, The Creature attacks a group of scientists which is trying to trap him. This unearthly phenomenon is captured, but destroys his prison in a sequence of stark-raving fury.

HORROR HOUSE FILM DEPT.
235 Park Ave. South
New York, New York 10003

NAME.....

ADDRESS.....

CITY.....STATE.....ZIP.....

Outside U.S. & Canada, please add additional $.25 postage per item.

NO C.O.D.S PLEASE.

Enclosed find $..... Please send me the 8MM:

- ☐ **SON OF FRANKENSTEIN—** $6.75 plus 25c handling
- ☐ **LION-TIGER FIGHT—** $6.75 plus 25c handling
- ☐ **ABBOTT & COSTELLO—JEKYLL & HYDE—**$6.75 plus 25c handling
- ☐ **THE CREATURE WALKS AMONG US—**$6.75 plus 25c handling

Each 8MM film costs $6.75 plus 25c for handling.

VENUS FLY TRAP THIS PLANT ACTUALLY EATS BITS OF MEAT, FLIES AND INSECTS!

$1.00 FOR THE WORLD'S MOST TERRIFYING HOUSE PLANT!

NO WORK! EASY TO GROW! The Venus Fly Trap bulbs grow especially well in the home. Plants thrive in glass containers and will develop traps in 3 to 4 weeks. Each order includes 3 Fly Traps plus extra special growing material packed in plastic bag. ONLY $1.00. FEED IT RAW BEEF!

Unsuspecting insects come in contact with sensitive hairs, causing trap to close. Plant dissolves and digests insects. AMAZING is the word for this startling, surprising plant.

HORROR HOUSE
235 Park Ave. South
New York, New York 10003

No Canadian Orders—U.S. Only.
No C.O.D. Orders Please.

☐ Enclosed is $1.00 plus 25c for postage and handling for 3 Fly Traps and special growing material.
☐ Enclosed is $1.75 plus 25c for postage and handling for 6 Fly Traps and special growing material.

NAME.....
ADDRESS.....
CITY.....
STATE.....ZIP.....

FRONT VIEW

TERRIFYING!!! A SHOCKER!!! GRUESOME!!!

GIANT! SUPER! FRANKENSTEIN MONSTER MASK

COVERS ENTIRE HEAD!

Horrifying, all-rubber mask. The greatest super Frankenstein mask ever created! Red scars and lips! Eerie, green skin! Silver bolts on neck and forehead! Black hair! A genuine scream producer at only $4.00.

SIDE VIEW

HORROR HOUSE NO C.O.D. ORDERS PLEASE.
235 Park Ave. South
New York, New York 10003

Please send me the super, over-the-head, all-rubber Frankenstein mask. Enclosed find $4.00 plus 50c for postage and handling.

NAME.....
ADDRESS.....
CITY.....
STATE.....ZIP.....

Outside U.S. & Canada, please add additional $.25 postage per item.

SUPER OVER-THE-TOP MASKS

ONLY $2.00 EACH

CHILLING CAVEMAN

Covers head. This horrifying, heavy, rubber mask reaches the heights in the creative genius of mask-making. Painstakingly painted and generously decorated with hair. Sure to startle anyone who sees it.

JUNGLE GORILLA

A hairy masterpiece in the field of terror. Black hair and a full set of sharp, ape teeth. A truly terrifying creation. When the gals see you wearing this one, they'll go ape over you!

HORROR ZOMBIE

The zombie walks again when you wear this mask of mystery. Made of heavy latex rubber. Grave-yard green skin, twisted teeth and black hair.

BLACKBEARD THE PIRATE

A big, black beard, a knife gripped between it's teeth, and a blood-red bandana on top of its frightful-looking head. Eerie sight. Sure to scare your friends out of their wits.

EXTRA! EXTRA! EXTRA!

GIANT MONSTER HANDS ONLY $3.00 PER PAIR!

GIANT MONSTER FEET ONLY $3.00 PER PAIR!

HORROR HOUSE
235 Park Ave. South
New York, New York 10003

I enclose $..... for the items checked below, plus 25c extra for each item for postage and handling.

All masks $2.00 each; giant hands and feet $3.00 per pair.

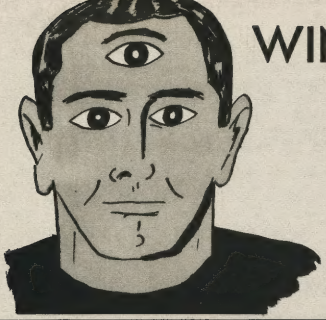
- ☐ **Chilling Caveman**
- ☐ **Jungle Gorilla**
- ☐ **Horror Zombie**
- ☐ **Blackbeard the Pirate**
- ☐ **Giant Monster Hands**
- ☐ **Giant Monster Feet**

NAME.....

ADDRESS.....

City..... State..... Zip.....

NO C.O.D.S PLEASE. **Outside U.S. & Canada, please add additional $.25 postage per item.**



WINKING-BLINKING MONSTER EYE!

ONLY 1.00!

Press it onto forehead. It'll stick and wink at the same time! A real eye-*catching* item!!!

BLACK WIDOW SPIDER

$1.00 each

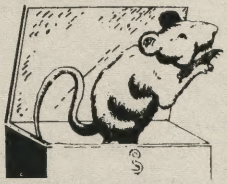
A REAL HORROR
Looks like the real McCoy. Plenty of shocks with this.

TERROR TEETH

Snap-in terror teeth. Fits between lips and gums. Become a monster in a flash.

Only $1.00

JUMPING RAT-IN-THE-BOX



Open the box and stand back. Sure to make folks scream. Only

$1.25

COMPLETE SET OF 10 MONSTER FINGER NAILS

MADE OF RUBBER

A handful of horror is yours for only $1.00.

HORROR HOUSE
TERROR THINGS
235 Park Ave. South
New York, New York 10003

NO C.O.D. ORDERS PLEASE.

I enclose $..... for items checked, plus 25c for each item for handling and postage.

- ☐ BLACK SPIDER—**$1.00 each**
- ☐ JUMPING RAT-IN-BOX—**$1.25 each**
- ☐ TERROR TEETH—**$1.00 set**
- ☐ MONSTER FINGERNAILS—**$1.00 set**
- ☐ WINKING-BLINKING MONSTER EYE—**$1.00 each**

NAME.....

ADDRESS.....

CITY..... **STATE**..... **ZIP**.....

Outside U.S. & Canada, please additional $.25 postage per item.

TROG

FOR MONSTERS ONLY PRESENTS:

GREAT MOMENTS OF HORROR!

(FIRST IN A SERIES)

Darwin & McCoy October 31, 1971